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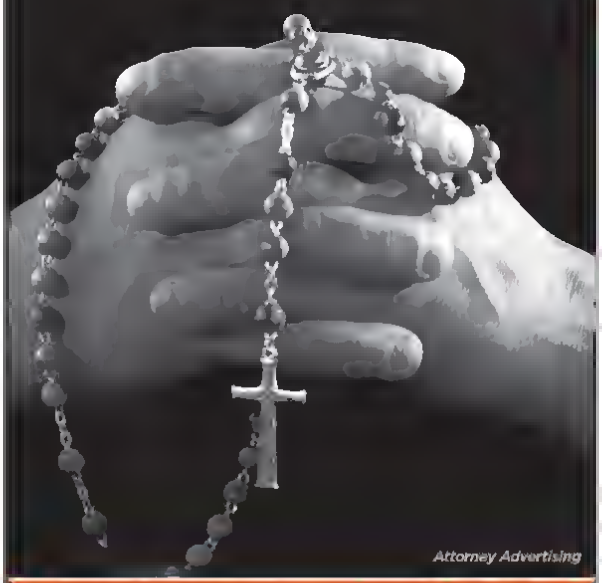

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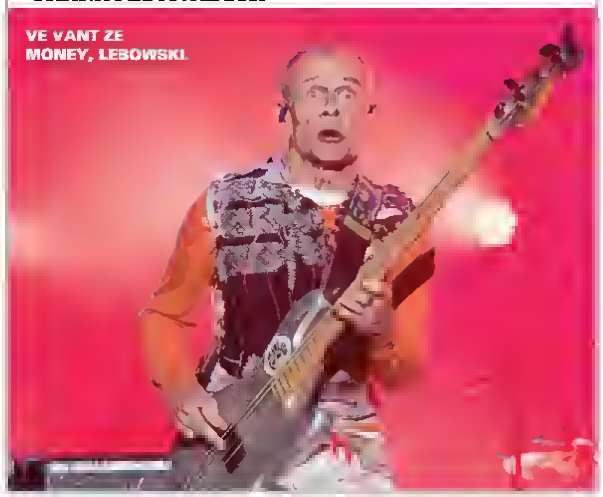

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"Although I would never stay at the Ali Baba, I just like knowing it's there." I'm amused that people feel entitled to tell a business owner what to do while admitting that they would never/have never actually patronized the business because what's inside is way too grody and totally beneath them. Here's a thought: If you don't like beige, there is nothing stopping you from painting your own car purple. Dye your hair chartreuse. Legally change your name to Ali Baba and wear a gold hat at all times. YOU DO YOU!!!"
—Paisley, commenting on Alex Crawford's "Why Ali Baba Motel's Make-over of Convenience Matters" (Sept. 12) **We respond:** Marry me!

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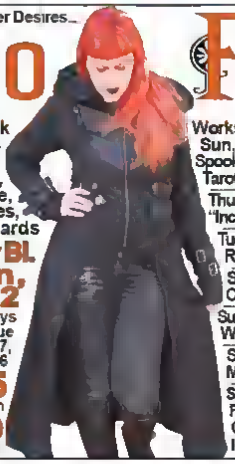

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Mexican Harry Potter Wants Your Vote

Is Manny Escamilla the progressive candidate who can win in Santa Ana?

BY GABRIEL SAN ROMÁN

FROM HOGWARTS TO CITY HALL? STEWART BERRY

Though Santa Ana held elections for City Council last November, candidates are once again plastering the city with big banners. Former councilman Roman Reyna's resignation in March left an empty seat on the dais, and when the remaining council members couldn't decide on who to appoint to represent Ward 4, they left the task up to voters during a special election—with a court order that compels Reyna to pay $578,000 in restitution after he pleaded guilty to election fraud.

The last of the political signs to go up around town boost the candidacy of Manny Escamilla. The banners painted by Santa Ana artists stand as a vibrant, visual symbol of the 33-year-old's fundamentally grassroots campaign. (And yes, each one includes Fair Political Practices Commission identification numbers.) "It's trying to get attention in creative ways," says Escamilla between bites of red tacos at La Super Birria during a recent lunch rush. "There was a choice between that and putting money into large corner signs to get my name out there that way."

He's hoping voters will choose him on the upcoming ballot over candidates who are backed by big-money donors or enjoy key endorsements. And Escamilla's campaign is not only grassroots, but it's also progressive—the latest in a series of recent bids trying to sway City Hall in the direction of a new generation of Santaneros.

Bespectacled and bookish, with a penchant for V-neck sweaters even on a sweltering day, Escamilla is very much like a Mexican Harry Potter readying to pry his city from the clutches of its dark lords. He's even hosting a "Manny Is Magic" fundraiser—but it will take more than magic to defy the odds and run a winning campaign. "It's scary to be [up] against, but there's also a narrative that we're trying to establish that people are so fed up with out-of-town money interests deciding what happens in the city," he says. "People are exhausted, overall, with what is perceived as corruption, even if it's not a direct violation of the law. There seem to be ethical boundaries that have been crossed."

Although Escamilla interviewed with the Santa Ana Police Officers Association, a dominant force in local politics, he has no intention of seeking its endorsement. Though the police union supported former planning commissioner Phil Bacerra as Reyna's sole opponent last year, it appears preoccupied now with trying to recall two Republican council members, Ceci Iglesias and Juan Villegas, for voting against more-than-generous raises this year.

Undeterred by domestic-violence allegations from a past relationship that hounded his campaign last year, Bacerra is back, his campaign coffers stuffed by out-of-town developers such as Mike Harrah as well as support from building-trade unions hoping to go to work on upcoming projects that will enjoy a rubber stamp at the dais. Beatriz Mendoza, who recently was heralded as "Woman of the Year" by the League of United Latin American Citizens' National Convention, has the endorsement of the Democratic Party of Orange County.

By contrast, Escamilla loaned his campaign $6,400 to start and has since gained the endorsement of Service Employees International Union Local 721. Many of his contributions since then have come from Santaneros. (The Chase and Fainbarg families, downtown Santa Ana property owners, have donated to both Bacerra and Escamilla's campaigns this year.) He didn't vie for a direct appointment to council before the special election, as others had, deciding to run in mid-June when Escamilla moved back to his family home after his mother's lung cancer took a turn for the worse.

Before that, City Hall's high turnover had left him a little disillusioned. Escamilla counts 14 years of civic service despite his young age, including being a librarian, historian and urban planner working under former city manager David Cavazos before his ouster. "I didn't feel like I was going to be able to make a difference inside," he admits. "Pretty much the entire executive team had been wiped out."

But now Escamilla believes he can change the city for the better. He sees Willowick Golf Course as a rare opportunity to create more than 100 acres of green space in a notoriously park-poor city instead of prime real estate for a stadium or an industrial zone. On homelessness, the candidate proposes a four-step process that includes job resources for the economically insecure and permanent supportive housing for folks on the streets with mental-health issues.

And then there's the matter of the city's finances being in shambles. A sales-tax hike approved by voters last year isn't panning out the way it was hoped to, as a recent Measure X committee meeting revealed. The revenues are coming in, but they are largely being spent on paying down debt while the city continues to spend more than it takes in. "I was the only candidate that was there," says Escamilla of the meeting. "Dealing with $60 million in the budget, I would've thought that there'd be other people there."

Also dipping into Measure X revenue are the $25.6 million in police raises over three years that were approved by the City Council. Escamilla doesn't believe the pay hikes will be sustainable in the long run and says he would've voted alongside the council's two conservatives against spending as if there won't be a fiscal cliff.

It's an issue-by-issue approach he hopes to bring to a dais without a clearly defined majority. But to get there, Escamilla has to do what other young progressive Latinos in Santa Ana haven't been able to in recent cycles: win election. Ana Urzua Alcaraz ran in 2016, only to place a distant second to Jose Solorio. Last year, Paul Gonzales, a relative newcomer and openly gay candidate, placed fifth in a competitive field.

But Escamilla remains optimistic. "The margin has gotten smaller and smaller between a progressive and a moderate Democrat in the city," he says. "That's because our voting demographics are starting to change." There's a sizable portion of young voters in the youthful city, but the conundrum lies in how to fully activate them. A special election may not be the best test case, but taking a larger share of an expected smaller turnout can get Escamilla over a hurdle not cleared by those who came before him.

Deeply knowledgeable about the city's past, Escamilla believes such a victory can help propel it toward a promising future. "Santa Ana has a chance to be a model of young, Mexican progressive politics in the U.S.," he says. "It's a unique dynamic."

GSANROMAN@OCWEEKLY.COM

Here Today, Gone D'Amaro

» GABRIEL SAN ROMÁN

With the wave of a big Mickey Mouse white glove, Disneyland Resort president Josh D'Amaro bid farewell to Anaheim on social media last week. He's heading back to Walt Disney World after fewer than two years on the job, a departure amid an eyebrow-raising shuffle of Disney executives.

"It is with mixed emotions that I will be leaving the Disneyland Resort and accepting the role as president of the Walt Disney World Resort in Orlando," D'Amaro wrote on Instagram. "But of all of the things, it is the people I will miss most of all. The amazing cast, our wonderful guests and our incredible passholders."

The goodbye fits in with the likeable reputation he earned during his 19-month tenure, which ends next month.

Brief though D'Amaro's time was, it proved pivotal. Of course, he oversaw the single-largest expansion in Disneyland's history, Star Wars: Galaxy's Edge, for better or worse. But beyond that, Disneyland also faced its most significant political challenges in Anaheim and from within its own labor force.

Last year, Disney fought the passage of Anaheim's resort-area living-wage law at the onset, but it came to the negotiating table willing to raise wages for most of its 31,000 workers to $15 per hour. D'Amaro also touted Disney Aspire, a program that covers college tuition costs for workers.

Then, in the heat of the election, D'Amaro shocked all political observers by calling on the Anaheim City Council to shred two subsidy agreements, including $267 million in tax breaks for a planned Disney luxury hotel that has since been shelved.

Disney critics on the council hoped the moment would be a "reset button," ushering in a new era of peace or at least a detente. But Disney flushed Anaheim's district-elections system with campaign contributions that helped to return a friendly majority to the dais. Cancelling subsidies also gave Disney an escape hatch from the living wage law's triggers.

COURTESY OF DISNEY

D'Amaro's tenure gave much to consider, but the Disney president and his handlers always turned down pitches for a *Weekly* profile.

Rebecca Campbell is set to replace D'Amaro as new Disneyland Resort president, the second woman in its 64-year history to hold the position.

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HeyYou!

» ANONYMOUS

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—*Your loving Moo*

BOB AUL

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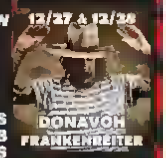

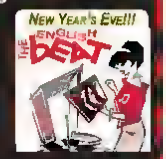

UPCOMING SHOWS

12/22 David Benoit CHARLIE BROWN CHRISTMAS
12/27 DONAVOH FRANKENREITER
12/28 OONAVON FRAHKENREITER
12/31 New Year's Eve with THE ENGLISH BEAT / THE UHTOUCHABLES
1/3 BEATLES vs STONES
1/10 DAVID LINDLEY
1/17 MIDGE URE
1/18 STEVE TYRELL
1/21 *88.5FM Presents:* BIG HEAD TODD and THE MONSTERS
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1/31 QUEEN NATION
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2/13 PHIL VASSAR *"Stripped Down" Acoustic Tour*
2/14 OTTMAR LIEBERT & LUNA NEGRA
2/18 ALBERT CUMMINGS
2/23 BURTON CUMMINGS
2/28 BURTON CUMMINGS
3/1 WISHBONE ASH
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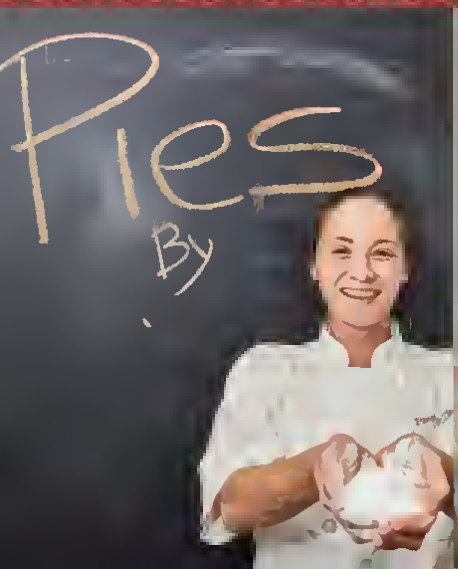


THIRD MOON BAKERY'S AMANDA BONZAGNI, THE CREATOR OF OUR COOKIE COVER

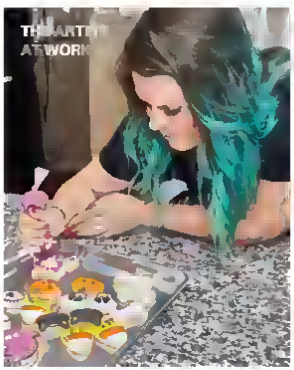
For those unfamiliar with cottage food, the California Homemade Food Act passed a bill allowing the sale of certain homemade products deemed "non-hazardous," including baked goods without the use of cream, custard and meat. The law allows for talented home bakers to create small-scale businesses from home—which in some cases can lead to brick-and-mortars.

Nearly 380 Cottage Food Operations have registered and obtained permits in Orange County since the bill passed in 2012. Here, we highlight five such individuals who are paving the way by offering delectable goods that range from sugar cookies to pies.

THIRD MOON BAKERY

Amanda Bonzagni started Third Moon Bakery as a tribute to the ladies in her family. "Whenever my sister and I would be away from our mom, she would tell us, 'Just look at the moon because I'm looking at the same one,'" Bonzagni explains.

Her almost 3-year-old company is also



a tribute to the family matriarch, Linda Sontes. "I've been baking my whole life with my grandma," Bonzagni says. "She would pick me up after school and teach me all the things."

Of course, she did learn a few things from Orange Coast College, too, where she went through the culinary-arts and pastry-arts programs. From there, she landed a job baking for Pelican Hill Resort. But her dream was to work for herself, which came true in her one-bedroom Mission Viejo apartment in February 2016.

And each week, Bonzagni's kitchen is taken over by hundreds of sugar cookies. In an ideal week, she'll spend a day mixing and baking orders. The dough is rolled and cut on a peninsula—"I don't have a kitchen island," she explains with a laugh. "It's more of a peninsula"—then placed in her regular-sized oven, which can fit two trays at a time. The next day is spent "flooding" the icing, then a day doing detail work. And on the fourth day, she packages. "My husband calls himself the packaging manager," she says, "but he really just supervises from the couch."

Orders placed via her website (*thirdmoonbakery.com*) are picked up over two days from the parking lot of her apartment complex.

Bonzagni's creations are also available at farmers' markets. Third Moon Bakery is a permanent vendor at Oak + Agave Market in Rancho Mission Viejo.

In addition to selling cookies, she also hosts cookie-decorating classes at her mom's real-estate office. "It's really nice," she says. "There are big Apple TVs there, so you can see what I'm doing."

Though she has a support team—her husband, Derek Bonzagni; her mom, Mendy Pellegrino; her sister, Allie Moore; and her stepdad, Marc Pellegrino—Bonzagni is her only employee. The biggest challenge she faces, she says, is having to wear all the hats, doing the administrative work, such as ordering and invoicing; being the sole maintenance worker when equipment malfunctions, and baking and decorating orders. "When you're doing this at someplace like Pelican Hill, there are 18 different departments, but at home, you're on your own," she says. "I feel like I get pulled in all the directions."

But at the end of the day, is it worth it? "The freedom to be my own boss and make my own schedule has been life-changing," she says. "And it is amazing to have a creative outlet where I get to style and choose all the designs." *(Patrice Marsters)*

BUNJOUR BAKERY

Rachelle Shin's character macarons bring a smile to your face before your first bite. Who can't help feeling childlike glee at the mere sight of a colorful Rainbow Dash or big-eyed Mike Wazowski? But before starting Bunjour Bakery in Laguna Hills three years ago, she persistently worked to perfect standard macarons.

"They were lopsided," Shin admits of her first batches. "They didn't look like macarons!"

Loving a good challenge, the baker studied the basics of the French pastry. She took order requests for kids' birthday parties as the tasty treats earned a word-of-mouth reputation. Shin got her cottage baker's license and opened a booth at the Laguna Hills farmers' market. That helped the adorable eats attract a loyal following, especially online (*www.bunjourbakery.com*). Bunjour Bakery's Instagram page is now nearing 10,000 devotees. She added a Saturday booth at the Irvine farmers' market, and the bakery's macarons can even be found at Catmosphere in Laguna Beach.

Shin opts for the French method of macaron making that begins, for her, with cage-free eggs. "We age our egg whites for three days before we can start our work," she says. When ready, the whites get whipped and ingredients are measured out. After the trays are finished baking, the macarons are filled with ganache made from scratch, then cooled to be carefully wrapped and packaged.

The cutesy character designs are offered in an array of flavors. In August, Shin debuted a new gluten-free churro macaron, with sprinkles of cinnamon sugar atop its swirl-shaped caps. Also available are the popular cookie dough and a passion-fruit-and-matcha "Oreo" with a homemade concoction that mimics the cookie's famous filling.

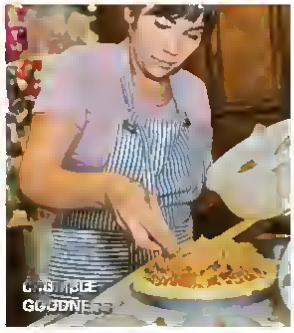
For Shin, cottage baking is a family affair. Her two young sons always suggest a character or two, and those macarons often end up being a hit with kids at farmers' markets.

As with many bakers, Shin declares a special love for Halloween, one that's appreciated by her customers. "I do a lot of Jack Skellington macarons for Halloween," she says. "Our pumpkin pie is super-popular, too." *(Gabriel San Román)*

WITH LOVE, FROM SCRATCH

Only in-season fruits picked at their peak go into Kourtney Rojas' home oven, where she bakes up pies in perfect, lush balance. No wishing for more crust or longing for more filling while eating a slice. "While pies can be intricate," says the Anaheim-based baker/owner, "one of my favorite things about baking them is using my hands and simple methods."

Her handwritten ingredient lists are blissfully basic, such as in this high-summer pie: all-purpose flour, granulated sugar, butter, eggs, salt, heavy cream, cherries, strawberries. The strikingly wide crisscross of crust is good enough to eat on its own, while being formidable enough to contain the mountain of succulent red fruit.



"Thick lattice is one of my favorite styles," says the mother of two. "One, I love crust! Taste is so important, and the thick lattice offers a lot of crust in each bite. Two, it makes for a beautiful, rustic-looking pie, and I absolutely love when there are juices peeking out through the lattice."

Rhubarb is another specialty. "It's important to watch how much sugar is added to the pie; you don't want the sugar to overpower the tang. People who truly love rhubarb are looking for that." Rojas has a secret source allowing her to offer that variety from spring through August. "My mom and grandma both have rhubarb plants," she reveals.

» CONTINUED ON PAGE 10

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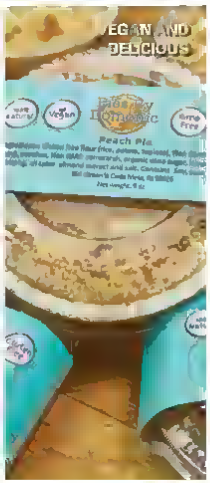
We're Baked

» FROM PAGE 8

Rojas, whose goal is to one day sell her pies at farmers' markets, gives credit to her husband for keeping their work/kids/cottage-bakery life running with joy.

Most Saturdays, the whole family shops for seasonal fillings at the Orange Home Grown farmers' market, where the kids push tiny carts while everyone enjoys vendor demos. Soon they'll stock up with fresh finds for the holiday rush, when apple, pear, salted-caramel apple or pear, pear-cranberry, apple-fig, and blueberry will be in season. "Unfortunately, my cottage-food permit does not allow me to sell custard pies like pumpkin from my home kitchen."

Too bad. Someday we'd love to sample her maple-pumpkin. Until then, check out her Instagram (*@withlove fromscratch*) and Facebook (*www.facebook.com/freshwithlove*) pages for the range of collaborations possible, including messages with which to adorn the pie tops. *(Lisa Black)*



PIES BY OOMONIC

About a minute after I've started eating, half of the 9-ounce salted caramel apple pie is already gone. The crust is incredibly flakey and crumbly. The little cubes of apple are still really juicy. And the caramel is tasty without being too sweet.

It seems impossible that the pie is vegan and gluten-free. But it's true. The caramel is made from coconut sugar, the crust is baked with soy butter; and the flour is refined from rice, potato and tapioca.

Welcome to Pies By Domonic, where nothing contains dairy, gluten or animal products. In addition to the salted caramel apple pie, the company offers strawberry chocolate pie, pecan pie, peach cobbler, blueberry rhubarb pie, shepherd's pie (made with mushrooms), bread, rolls, tiramisu and even whoopie pies.

"My pies are made with fruits from local farmers and organic extracts, taking advantage of the real taste," owner Domonic Keifer states on her website (*piesbydomonic.com*). "My goal is [to] create a simply enjoyable experience, where you don't have to reread the label to make sure things are fresh, healthy or even edible."

Keifer has been gluten-free for a decade and went dairy-free about six years ago. This move posed issues for her, though, because ever since high school, she baked to relieve stress. Back then, she used all the butter, eggs and flour typical to a baker. But about a decade ago, she started experiencing digestive issues with gluten, which forced her to re-evaluate how she bakes. "I know I'm having these issues," she says. "Clearly, other people need this. Gluten-free baking has reignited my passion for cooking; I've had to be more creative."

Until recently, Keifer, who has a business degree from UC Irvine, was a cottage baker. But now, she and her husband, Robert, bake everything at the Hood Kitchen Space in Costa Mesa. (They also have a cooking blog on YouTube called *Baking and Brewing With Bob and Domonic*.) "Doing everything from home wasn't good for my longevity because I want to have a home-work balance," she says. "And the more we make, the better my margins are."

Pies By Domonic creations are available online, as well as at Mother's

Market in Anaheim Hills and Laguna Woods. Keifer and her husband also recently started a new company, Divine Science Brewing (*divinescencebrewing.com*), which bills itself as Southern California's first 100 percent gluten-free beer. The Keifers' very citrus-forward Third Contact IPA is made using rice and millet. Brewed in Riverside, you can find Divine Science beers at 70 locations, including Total Wine, Bristol Farms and a variety of local restaurants. *(Anthony Pignataro)*

MIXED BAKERY

For Elyssa Fournier, baking was an activity she shared with her grandfather, a professional baker, when she was a little girl growing up in Anaheim Hills. Fournier moved to New York to be a teacher, but the stress of that job drove her to reconnect with baking as a form of therapy. Realizing her passion lay in pastries, she switched career paths, studying at the illustrious International Culinary Center (then known as the French Culinary Institute), then working in various kitchens in New York, at one point under the renowned Jacques Torres, before deciding to move back to Orange County with her husband in 2002. Fournier was the head pastry chef at Irvine's Andrei's Conscious Cuisine for five years before she decided to start her own small business. MIXED Bakery (*mixed-bakery.com*) was finally born in 2014.

Combining French and American baking techniques, Fournier bakes delicious brownies, tarts, cakes, cookies, scones, macarons and bread loaves to order. Through word of mouth and the occasional popup sale, Fournier's pastry empire has grown considerably, with a Golden Foodie award and high praise from local news outlets under her chef's hat.

Asked about her most popular baked goods, Fournier says her bourbon cookies are among her customers' favorites ("I've been making them forever; even my dad will say 'those cookies were worth paying for cooking school,'" Fournier quips). Chocolate-chip and shortbread cookies, brownies, lemon tarts, and her chocolate saucisson (a cross between chocolate and cookie dough, almost like a giant Tootsie Roll) are the most-ordered sweets, but Fournier is happy to whip up whatever a customer requests or attempt an alternate version for those with food allergies (her gluten-free brownies are just as amazing as the traditional kind).

These days, Fournier operates MIXED Bakery single-handedly out of her home kitchen in Newport Beach, baking relentlessly—but passionately!—from early morning to late at night in between raising her family. "I could [bake] all day long," Fournier says. While she currently works to make her ultimate goal of opening her own brick-and-mortar shop happen, she is enjoying her comfortable niche as a cottage baker, as her client base continues to clamor for her excellent artisanal pastries. *(Aimee Murillo)*

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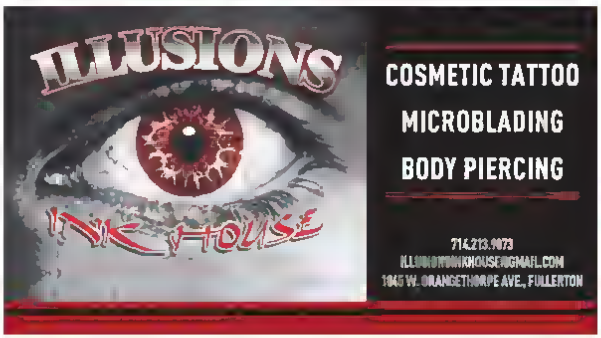

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DANIELLE GONZALEZ

fri/10/04

[CONCERT]

Winter Is Coming!

Game of Thrones Live Concert Experience

Overseen by Ramin Djawadi, this *Game of Thrones* Live Concert experience includes some new musical arrangements from the series' eighth and final season, such as "The Night King" theme, Djawadi's epic nine-minute composition that went viral immediately after debuting on the show. There's no word whether you'll hear the more pop soundtrack that accompanied the final episodes, but we wouldn't count on it. If you haven't yet had your fill of the Emmy-winning show, this might hold you over until the upcoming prequel spin-offs are ready for the small screen.

Game of Thrones Live Concert Experience at FivePoint Amphitheatre, 14800 Chinon Ave., Irvine, (949) 988-6800, www.livenation.com. 8 p.m. $44.50–$445. —WYOMING REYNOLDS

[COMEDY]

Fearless Humor

Cameron Esposito

Highly visible queer comedian, actor, writer and podcast host (*Take My Wife*, *Queery*) Cameron Esposito recently released her standup special, *Rape Jokes*, which delved into her own experiences of sexual assault. The special, proceeds from which benefitting RAINN, is as thought-provoking as it is uproarious while treading into the subject matter in a way few comedians have successfully done. Esposito has long made LGBT issues and gender norms the main topics of her comedy material, however, so if you're in the mood for some lighthearted and refreshing jokes within that vein, then her appearance tonight at the Rec Room is one not to miss.

Cameron Esposito at the Rec Room HB, 7227 Edinger Ave., Huntington Beach, (714) 316-0775, www.recroomhb.com. 7:30 p.m. $15. 21+. —AIMEE MURILLO

sat/10/05

[THEATER]

TAKE SHELTER

Night of the Living Dead

Director Brian Newell does George A. Romero proud with his spoofy adaptation of one of the most iconic and essential of Halloween cult classics. Shriek with shock and shiver with giggles as Ben, Barbra, and Helen and Harry Cooper, et al., hole up in a skanky abandoned house and fight for their lives while a blood-thirsty horde of flatlining ghouls fresh off a MAGA rally attempt to eat their brains. Wait, that's not right. They also eat intestines and arms and are generally very bitey, so don't turn your back for an instant; while these soulless simps may move slowly, they just can. not. be. stopped. Unless you toss some Chick-fil-A into the crowd—gets 'em every time.

Night of the Living Dead at Mavendk Theater, 110 E. Walnut Ave., Fullerton, (714) 526-7070; mavendktheater.com. 8 p.m. Through Oct. 20. $28. —SR DAVIES

[PERFORMING ARTS]

Mexi Musical

Canto De Anaheim

The history of Mexicans in Anaheim is one of citrus strikes, segregation, riots and even Doritos at Disneyland! Set the saga to music, and *Canto de Anaheim* is born. Hosted by *Los Angeles Times* features writer and former *Weekly* editor Gustavo Arellano, the play is written and directed by Breath of Fire Latina Theater Ensemble's Sara Guerrero. Pacific Symphony musicians conducted by Greg Flores give the drama its soundtrack, a program of pieces by Mexican composers. *Canto de Anaheim* attracted hundreds to its debut last month at Pearson Park Amphitheater—a place that penned Mexicans to a segregated section back in the day—and moves to Anaheim High School's Cook Auditorium for a repeat performance.

Canto de Anaheim at Anaheim High School, Cook Auditorium, 811 W. Lincoln Ave., Anaheim, www.pacificsymphony.org. 7 p.m. Free. —GABRIELSAN ROMÁN

sun/10/06

[CONCERT]

Return to Camp Rock

Jonas Brothers

Back and perhaps better than ever, the Jonas Brothers, previously of kiddie and Disney fame, returned last year from a lengthy hiatus. In that time, somehow, the three brothers managed to do what was once considered inconceivable: make mainstream pop music that went beyond their kiddie base. In addition to a recent performance on *SNL*, this year has seen them return to the charts with the hit singles "Sucker," "Cool" and "Only Human." Now, the brothers have embarked on a lengthy arena tour, which has seen their popularity surge higher than where they were in their tween heyday.

Jonas Brothers at Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2400, www.hondacenter.com. 7:30 p.m. $39.95-$499.95. —WYOMING REYNOLDS

[THEATER]

Ghosts Haunt the Mind

The Haunting of Hill House

Shirley Jackson's novel *The Haunting of Hill House* remains arguably the best haunted house story ever told. In the 60 years since it was written, it has been adapted for radio, theater and film and is the inspiration for a successful Netflix series. Holland Renton is currently directing the Long Beach Playhouse's staging of F. Andrew Leslie's chilling adaptation, which follows Dr. Montague and his eclectic team's investigation of the allegedly haunted Hill House mansion, as the strangeness gradually envelops their minds. Will they survive? Guess you're going to have to go to find out!

The Haunting of Hill House at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, lbplayhouse.org. 2 p.m. Through Oct. 19. $8-$27. —SCOTTFEINBLATT

mon/10/07

[FOOD & DRINK]

Steppin' Out

Monday Night Market Under the Stars

We love a good farmers' market—but unfortunately, we can't make it to those that pop up during weekday afternoons. Enter Night Market Under the Stars. Beginning at 5 p.m. every Monday, a collective of produce stands, artisan food vendors, artists and musicians gathers at Long Beach's the Streets (that shopping block downtown, between Third and Sixth) for an evening of locally grown commerce. It's a wonderful way to start the week.

Monday Night Market Under the Stars at the Streets LB, 275 E. Fourth St., Long Beach, (562) 439-2221, www.thestreetsdtlb.com. 5 p.m. Free. —ERIN DEWITT

tue/10/08

[ART]

Never Forget

'American Monument'

In collaboration with each display location, lauren woods' "American Monument" aims to be a nomadic, site-specific artwork that includes multimedia portions that will grow over time. The artwork presented at the Beall Center for Art + Technology mines from very recent examples of fatal police brutality against African Americans, most explicitly in the centerpiece, in which more than 24 record players on pedestals play recordings of deaths at the hands of police officers. Along with other documents and ephemera, "American Monument" hopes to prompt art-lovers and other members of the community to reflect on the everyday struggles of citizens of color hoping to survive.

"American Monument" at Beall Center for Art + Technology, 712 Arts Plaza, Irvine, (949) 824-6206, beallcenter.uci.edu. Noon. Through Feb. 8, 2020. Free. —AIMEE MURILLO

wed/10/09

[FILM]

CITIZEN TIM
Mister America

Irreverent funnyman Tim Heidecker teams up with his comedy cohorts Gregg Turkington (a.k.a. Neil Hamburger) and Eric Wareheim to produce this political satire. Heidecker plays a fictional version of himself as a film critic-turned-electronic musician on the rise. At a music festival hosted by Heidecker, a whopping 20 people overdose. Charged for murder but found not guilty, Heidecker then runs for the district attorney seat in San Bernardino to spite the prosecutor of his case—without any legal experience or even being a resident of the county. Heidecker and Wareheim's signature goofy humor and weirdo essence are on full display in *Mister America*, which got its world premiere in September at Los Angeles genre film festival Beyond Fest.

Mister America at the Frida Cinema, 305 E. Fourth St., Santa Ana, (714) 285-9422; thefridacinema.org. 8 p.m. $7-$10.50.
—AIMEE MURILLO

LUKE LAUTER

[CONCERT]

Terminally Chill
Neon Indian

Well known as an innovator among the chillwave music scene in the late 2000s, Neon Indian's recent releases are much more danceable and infectious. Though it was released in 2015, *Vega INTL. Night School* continues to pop with layered electronic elements, funky bass lines and Mexican-born Alan Palomo's own energized vocals. These days, there hasn't been much activity with the band, as Palomo has been venturing into his own solo project, VEGA, and focusing on various film projects, including appearing in Terrence Malick's *Song to Song* and scoring the sci-fi film *Everything Beautiful Is Far Away*. That makes such shows as this one at the Glass House that much more crucial.

Neon Indian with Chaos Chaos at the Glass House, 200 W. Second St., Pomona, (909) 865-3802; www.theglasshouse.us. 8 p.m. $25. —AIMEE MURILLO

thu/10/10

COURTESY OF 20TH CENTURY FOX

[FILM]

Put the Candle BACK!
Young Frankenstein

Of all his films, *Young Frankenstein* is probably among Mel Brooks' most critically and commercially successful. In this hilarious send-up of classic Universal horror films, Gene Wilder plays Dr. Frederick Frankenstein (that's FRAHNK-en-STEEN!), grandson of the infamous Victor, who famously reanimated a dead body through scientific means. After learning he inherited his grandfather's castle, the previously skeptical Frederick stumbles upon Victor's journals and sets out to pick up where the elder Frankenstein left off. Featuring Brooks regulars Madeline Kahn, Cloris Leachman, Marty Feldman and Peter Boyle as the Monster, this 1974 film makes its way to the Bowers, where it will be presented by Theo Siegel.

Young Frankenstein at the Bowers Museum, 2002 N. Main St., Santa Ana, (714) 567-3600; bowers.org. 6 p.m. $35-$55.
—AIMEE MURILLO

[CONCERT]

PARTY ON
One High Five

In its short existence, the Long Beach band has gone through several lineup changes, most notably in the mass exit of all but one member, songwriter David Sauer. Left to pick up the pieces on his own (with production and instrumental help from friends), Sauer processes the experience through song. But rather than produce a stream of pensive soft-rock numbers, One High Five bring rollicking, raging rock & roll tunes to party along to. Our takeaway? Even when times are tough, the show must go on. As the band embark on a tour to promote their latest album, *Beardlip*, One High Five bring their ecstatic, victorious spirit to Alex's Bar, with support from local groups Asi Fui, the Vespertines, and Drac and the Swamp Rats.

One High Five at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8282; alexsbar.com. 8 p.m. $5. 21+
—AIMEE MURILLO

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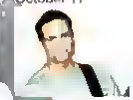
October 11



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PHOTOS BY EDWIN GOEI

Relish the Day

Two new Asian hot dog vendors continue the advancement of the hot dog arts

BY EDWIN GOEI

Is there anything more American than taking what was originally from another culture and improving it a little? It allegedly happened with the hot dog in the early 1900s when a German sausage vendor in St. Louis lent white gloves to his customers so they could handle and eat his hot sausages. But they kept walking off with the gloves. So he decided to tuck his frankfurters inside bread instead. A couple of decades later in Texas, the corn dog followed. Legend has it that German immigrants in Texas realized dipping their frankfurters into a cornmeal batter and frying it was a convenient way to sell them to Americans.

Since then, the tube meat has seen innovations from bacon-wrapped hot dogs to breakfast sausages encased in fried pancake batter. And now in Orange County, there are two new Asian interpretations with which you can indulge on America's favorite sausage meal and later suffer the same inevitable heartburn.

SUMO DOG

What started as a pop-up at Coachella, Sumo Dog then graduated into a Koreatown brick-and-mortar and later a stall at Santa Monica's Third Street Promenade. Those two incarnations closed, and now it's a cart at Irvine Spectrum, just around the corner from Old Navy. Despite the downgraded setting and an abbreviated menu, when you walk up and order one of its Japanese-inspired hot dogs, you get the same product as at the previous two locations.

Just as in the Big Apple, the hot dogs at Sumo Dog's cart are plucked from a vat of boiling water. These wieners, however, are of a much higher pedigree. They're all-American Wagyu beef from Snake River Farms—possibly the most expensive hot dogs on the market. There's an audible snap when you bite into one, and the flavor is so pure you almost don't want it masked with anything other than a thin swipe of mustard.

But it's the toppings that make a Sumo Dog a Sumo Dog, and there's an encyclopedia's worth to consider. It takes several minutes for the cart employee to decorate the eponymous dog with almost everything he has stored in his plastic tubs. Zigzags of spicy mayo and teriyaki sauce go on first. Then wasabi relish, pickled peppers, onion, furikake and kizami nori. A cacophony of Japanese notes play in the background as you eat, but Sumo Dog isn't just about Asian flavors. The best topping happens to be the guacamole, which is found in the Spectrum Dog. Yet even here, Japanese elements of tempura flakes and furikake make an appearance. It's as if the founder—a chef named Jeffrey Lunak, who helped Masaharu Morimoto open several high-end eateries—is still carrying the torch for his former boss. *670 Spectrum Center Dr., Irvine, eatsumodog.com. Open Mon.-Fri., 11 a.m.-9 p.m., Sat.-Sun., 11 a.m.-10 p.m. Hot dogs, $8.*

CHUNG CHUN RICE HOTDOG

Offering a Korean take on the corn dog, a street food that's gone viral in Korea thanks to a series of mukbang videos, is Chung Chun Rice Hotdog. And with not one, but two locations in Orange County opening nearly simultaneously, the chain is aggressively expanding to get ahead of MyungRang, its main competitor, who has a planned outlet in Buena Park.

The arms race is all about the product both sell: a hot dog on a stick covered in a thick rice batter, breaded in panko, then deep-fried. But in a move you'd expect more for a churro, it's rolled in granulated sugar before serving.

Prior to eating a Chung Chun Rice Hotdog, you have the option of sauces and seasoning powders. There are squirt bottles of habanero, Sriracha mayo and honey mustard, as well as shakers of chamoy, ranch and onion powders.

The base rice dog is sold for a reasonably cheap entry price of $1.99, but if you want some of the other, more interesting variants, the cost effectively doubles.

The most expensive are the potato and sweet potato rice dogs, which start out the same as the original, but then get pockmarked with square chunks of either potato or yam before being plunged in the oil. Though what comes out looks like a medieval weapon of war, the flavor difference between the basic two-buck dog and this nearly five-buck upgrade is nominal. The batter on both tastes like an old-fashioned doughnut, and the unnamed frank has the soft texture and a flavor reminiscent of Libby's Vienna sausage.

There's a squid-ink-tinted batter on a rice dog that also has the wiener splayed open so that it spreads apart like tentacles when fried. And there's an all-mozzarella rice dog if you're vegetarian. But when it comes to hot dog innovations that might stand the test of time, nothing beats the crushed ramyun noodles breading whose crunch is so loud it could be heard from Frankfurt, Germany. *9760 Garden Grove Blvd., Garden Grove, (714) 583-8099; also at 4800 Irvine Blvd., Irvine, (657) 660-5078; chungchunhotdog.us. Rice dogs, $1.99-$4.49.*

WHAT THE ALE
» GREG NAGEL

A Sad Time for Beer Fans

After a successful 2018, in which Barley Forge Brewing won gold for its Grandpa Tractor Dortmunder Export at the Great American Beer Festival (GABF) and silver at the World Beer Cup for the coconut rye stout The Patsy, seeing a closure notice posted on social media instantly locked many beer fans in the feels.

"Brewing beer is a capital-intensive and increasingly competitive endeavor, and simply stated, we have arrived at a point where the lows outnumber the highs," co-owner/tasting-room manager Mary Ann Francks noted on the company's Facebook and Instagram pages. "This reality, combined with an unprecedented and unsustainable rent increase our landlord is demanding, has made untenable the prospect of continuing to operate a full-scale production brewery."

Hundreds of comments poured in, a mixture of well wishes and sadness about losing a brewery and brand that took Costa Mesa by storm.

When Francks and husband Greg Nylen took ownership of the dilapidated building on Randolph Avenue in 2013, it resembled the torture warehouse in the movie *Reservoir Dogs* from the outside. But the couple transformed the space into a vibrant kitchen and brewery, decorated in industrial chic, and began hosting a jazz night that packed the house. According to Francks, "The prospect of continuing to operate a full-scale production brewery in a neighborhood that has rapidly shifted from its industrial roots to a retail environment" is ultimately what caused the rent increase.

"We've got our GABF medal; we have a World Beer Cup medal. ... I think we can be proud of what we did here in Costa Mesa," she says.

At press time, an official closing date hadn't been announced, but Barley Forge's lease is up Oct. 31.

All I can think about is no more Patsy in my life, and that makes me sad.

LETTERS@OCWEEKLY.COM

BARLEY FORGE BREWING
2957 Randolph Ave., Costa Mesa, (714) 641-2084, barleyforge.com

GREG NAGEL

CHARISMA MADARANG

Simply Delicious

This Garden Grove shop serves raw desserts worthy of a vegan destination

In the sea of puffy fried doughnuts and red-velvet cupcakes spewed from vending machines, Raw Baby offers the Southern California palate a respite from the usual. It can get a bit overwhelming, this dizzying parade of treats trying to outdo one another in a show of saccharine bravado. The internet has proven that the number of ways you can top a milkshake or fill a pastry is infinite, and while it is no doubt delicious, often the point of it all is lost.

Raw Baby churns out unbaked, uncooked desserts from a space among warehouses and offices on Trask Avenue. The front of the house is compact, with a simple chalkboard menu next to floating shelves of homemade coconut butter and a refrigerated display case housing ready-made desserts. The operation, run by chef Arlena Conner, serves local retailers such as Mother's Market and the Erewhon in Los Angeles.

While there is some fuss on the benefits of raw food—cooking can increase the availability of nutrients and make certain things more digestible, yet applying heat destroys those lovely nutrients in others—the quality of the fare here is apparent. Conner is well-versed in crafting a menu that maneuvers around a gamut of diet restrictions—dairy-, egg-, soy- and gluten-free—while staying within the parameters of vegan sensibilities. It's a task that can have mediocre results in the hands of the less equipped.

Everything is made with whole, real ingredients. Perfectly chewy almond and walnut crusts are held together with sticky dates. Toppings are kept to all things you can either pick or pluck directly from the earth. If you're lucky, the special of the day might be the strawberry shortcake, which strikes a curious contrast of tart, nostalgic flavors with a lush fruit filling. Slices of blueberry lemon cheesecake are made with a clever blend of silky cashews and sharp lemon, while aromatic, dried lavender buds fill your nostrils with their deep, smoky scent. For something hearty and not quite cake, but maybe better, lean toward the 24 Carrot Gold, which marries maple syrup and cinnamon with shreds of the savory, mild veggie and bites of cashew.

There are also petite chocolate cups sold in packs of four, the base made with a concise blend of raw cacao heated at an even 98 degrees, coconut oil, maple syrup and coconut butter. The caramels come topped with crunchy chopped hazelnuts and ooze a satisfying, sweet center. I'm keen on the raspberry almond. The sharp scent of the freeze-dried-raspberry layer hits like a strong perfume before giving way to the almost sandy chocolate underneath. The tryst is almost intoxicating, and when I take some home, I jog (okay, sprint) from my car to my apartment, scarfing them down at the kitchen counter. Clearly, these desserts are not meant to share.

THE ROOT
» CHARISMA MADARANG

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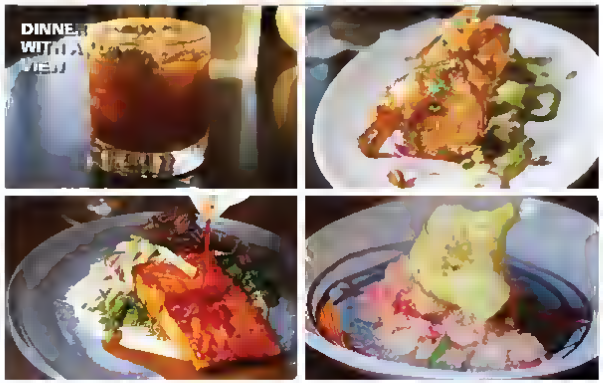

PHOTOS BY GREG NAGEL

Death By Flavor

Stunning views of the Pacific and the food at Raya

EAT & DRINK THIS NOW
» GREG NAGEL

This summer, I unlocked my inner Matthew Modine and completed a vision quest. Instead of dropping 20 pounds to wrestle the best kid in the lower weight class, I gained 20 pounds in search of the county's most scenic bites. Although the adventure led me to some ritzy places, I had perhaps forgotten about the ritziest one of all: the Ritz-Carlton Laguna Niguel.

The posh, seaside South County property has two restaurants: a vino-forward steakhouse called Enosteak, which serves hefty hunks of prime beef while surrounding a glass wine lair, and Raya, a bright, airy seafood space overlooking the Pacific Ocean.

The tables at Raya are positioned similarly to those at a sunset dinner theater, reminiscent of what you'd find on the upper deck of a Crystal Cruise ship. As the curtains are drawn open at sundown, the sun, sea and sky mesh into a blur of nectarine colors.

The man behind Raya is chef Richard Sandoval, known for executing roughly 30 upscale hotel-restaurant concepts across the U.S. and abroad, and his pan-Latin menu blends vibrant seafood in a color palette similar to the stunning view.

Sandoval also designed the cocktail menu, which has drinks that play well with the cuisine; they're fruity and balanced to enhance whatever fresh fish dish you choose. Definitely start with the tamarind-togarashi margarita, which uses reposado tequila, with tamarind to give it a rusty hue and the Japanese salt on the rim. It takes what's great about a margarita and boosts the flavors into a mango-chile-like sucker. If you like a spicier cocktail, go for the Holy Mezcal, the guava-based drink with fresno and jalapeño peppers is a tad smoky, really tropical and refreshing.

It's strange to glean Asian influence from the piloncillo shrimp starter, but the deeply carmelized, Mexican-sugar-coated *camarones* gave me flashbacks to eating walnut shrimp in San Francisco's Chinatown. They're plump, juicy and oh-so sweet.

The signature mains are where the chef shows off a bit. The flavors coming out of the achiote salmon will absolutely be a dish I'll return for. The same togarashi that rims the margarita plays a small role in the underlying veggies, tying everything together like a gift. Achiote gives the salmon a red-clay-brick hue that's smeared on top like the glaze on a kiln-fired decorative Aztec sun god.

"You can't complete your vision quest without dessert," notes my server with a grin. I'm generally not a fan of dessert, but the lemongrass shaved ice is something I can get behind. Hibiscus cotton candy tops the tropical shaved ice, a super-satisfying Thai tea custard and tropical fruits. If all dessert tasted like a refreshing poolside treat and not death by whatever, I'd get it more often.

Mark your calendars for the Ritz-Carlton's inaugural beer-and-food event on Oct. 20, featuring South County breweries such as Docent, Pizza Port San Clemente and more.

RAYA
at the Ritz-Carlton Laguna Niguel, 1 Ritz-Carlton Dr., Dana Point, (949) 240-2000, ritzcarlton.com

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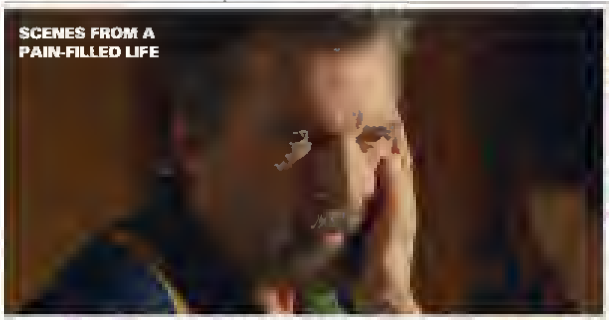

PHOTOS COURTESY OF SONY PICTURES

The Artist Is Present

Pedro Almodóvar's *Pain and Glory* is his most heartbreaking and beautiful film yet

BY AIMEE MURILLO

It's hard to fully designate Pedro Almodóvar's latest film, *Pain and Glory*, as his most personal because his cinema has always seemed so personal, inspired by some of the director's own experiences. But in this film, there are intense similarities between Almodóvar and his main protagonist, Salvador Mallo (played by Antonio Banderas). Plus, as Almodóvar states in his press notes accompanying my screening, the house it was filmed in, along with the furniture and clothing, were Almodóvar's, and some of the dialogue references real exchanges with the director. Even the way Banderas' hair looks is similar to Almodóvar's.

Pain—both emotional and physical—is studied closely, serving as the main catalyst for many of Salvador's choices. Other complex dualities float to the surface: youth and old age, the public and private, health and illness, addiction and sobriety. While the Spanish film director is in good health and spirits these days, he examines the effects physical and mental faculties that are at odds with each other can have on an artist's creative life, how the person can suffer from a destabilized worldview and self-worth.

Salvador is an aging film director whose life as an artist has been placed on a firm hiatus because of his declining health. An animated sequence narrated by Salvador details the physical maladies that have struck his body after years of drug use and extensive travel. The man before the viewer now is a reserved curmudgeon who has abstained from life's joys because "what's the point of life if I can't make movies?" We also learn that Salvador suffers from tinnitus and migraines, as well as depression after his mother passed away four years ago.

A chance encounter with an actress friend puts Salvador back in contact with Alberto Crespo (Asier Etxeandia), an actor with whom he made one of his most successful films, *Sabor*, but then had a falling out because of Alberto's heroin use. With an upcoming retrospective screening, Salvador decides to reach out to Alberto to help him present the film. The two reconnect at Alberto's apartment, where Salvador decides to start using heroin, too.

He drifts off to sleep, experiencing memories of his childhood in idyllic Spain with his hardworking mother, Jacinta (Penélope Cruz). As a boy, Salvador is sharp and a talented singer. After moving with his parents to the caves in Valencia for a better life, Salvador becomes a tutor for an illiterate teenaged boy named Eduardo in exchange for house repairs. One day, while washing himself off after installing tiles in their home, a naked Eduardo calls out to Salvador to bring him a towel. Upon seeing Eduardo in the buff, Salvador promptly faints in shock.

While Salvador chases the dragon during one of their hangouts, Alberto uncovers on Salvador's computer a manuscript detailing his addiction memories, his love for cinema, and his past romance with another young man. Utterly entranced by the text, Alberto begs Salvador to turn it into a play, but Salvador balks. Eventually, Salvador submits, but only under the condition that Alberto take authorship because it's too personal to Salvador. During its mutual run, the old flame mentioned in the text attends a performance and realizes Salvador is the actual author. He seeks out Salvador, and their reunion helps Salvador to break out of his self-destructive melancholia.

Much of the greatness of this film is owed to Banderas' performance. Now decades older than the Spanish heartthrob he was marketed to be in mainstream American cinema, Banderas has shed most of that sex appeal to become the hermit-like Salvador. He retains a glint in his eyes that is extremely expressive of physical pain and vulnerability (while he was the picture of health making the movie, Banderas had suffered a heart attack before the film was written), yet there's also a spark that proves his mischievous, quirky side is still alive.

Cruz imbues the young Jacinta with wonderful resolve and a spitfire energy, but Almodóvar regular Julieta Serrano, who plays Jacinta at the end of her life, offers the most touching and heartbreaking scene in the film, providing a powerful presence the viewer won't soon forget. Both Salvador and Jacinta put their most honest revelations on the table, as well as their regrets and uncomfortable truths, one of which helps to explain the trauma behind Salvador's inability to get over his mother's death.

While pain is extremely prescient, glory is also felt throughout, through humor, friendship and love. Brought to life with vibrant cinematography and a surreal blend of the past and present, Almodóvar threads all these elements together with beauty and mastery.

PAIN AND GLORY
was written and directed by Pedro Almodovar; and stars Antonio Banderas, Asier Etxeandia and Leanordo Sbaraglia

Print Is Dead

BY MATT COKER

The Beyond. Lucio Fulci's 1981 chiller is about a young woman restoring an old hotel she inherited. *The Frida Cinema, thefridacinema.org. Thurs.-Fri., Oct. 3-4, 2:30, 4:30, 6:30 & 8:30 p.m. $7-$10.50.*

Snoopy, Come Home. The regal beagle must decide whether his real home is with Charlie Brown or his former owner, who summoned Snoops to stay with her while she is hospitalized alone. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 3, 2:30, 5:30 & 7:30 p.m. $7-$10.50; also at Starlight Cinema City, starlightcinemas.com. Thurs., Oct. 3, 4 p.m.; Sat., 11 a.m. $6-$8; and Regency Westminster, (714) 893-4222. Sat., noon. $6.50.*

Anime Afternoons. Come watch and discuss anime favorites. *Fullerton Public Library, (714) 738-6327. Thurs. & Thurs., Oct. 3 & 10. 6 p.m. Free.*

Mia Madre. A film director (Margherita Buy) deals with the inevitable but still unacceptable loss of her mother. Presented in Italian with English subtitles. *Regency San Juan Capistrano, (949) 661-3456. Thurs., Oct. 3, 7 p.m. $10.*

Rascal Does Not Dream of a Dreaming Girl. A high school boy spends blissful days with his girlfriend—until his first crush shows up to form a complicated love triangle. *Various theaters, www.fandango.com. Thurs., Oct. 3, 7 p.m. Visit website for locations and ticket prices.*

Where's My Roy Cohn? The career of the unscrupulous lawyer and ruthless political power broker ranged from acting as chief counsel to Senator Joe McCarthy's Communist-hunting subcommittee to molding the career of a young Queens real-estate developer named Donald Trump. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Opens Fri. Call theater for show times and ticket prices.*

Villains. The getaway car of fugitives Mickey (Bill Skarsgård) and Jules (Maika Monroe) breaks down in Florida, where they sneak into the home of sweet couple George (Jeffrey Donovan) and Gloria (Kyra Sedgwick), who have a secret in their basement they will do anything to keep from getting out. *The Frida Cinema, thefridacinema.org. Fri. & Sun., 2 & 4 p.m., Mon.-Tues. & Thurs., Oct. 10, 2, 4, 6 & 8 p.m., Wed., 2, 4 & 6 p.m. $7-$10.50.*

San Pedro International Film Festival. Friday's lineup includes *5th of July*, Eliades Ochoa: *From Cuba to the World*, and *Misty Button*. Saturday features *The Lords of Flatbush*, plus *Red Handed*, *Children of Moloch*. And on Sunday, watch *First Angry Man* and *Robert Scheer: Above the Fold*. There are also various shorts programs daily. *Warner Grand Theatre, spiffiest.org. Fri., 2:30 p.m., Sat.-Sun., 1 p.m. Free-$12.35 per program.*

***Willow Creek* + Q&A With Bobcat Goldthwait.** See the actor/comedian/TV director/film writer and director's 2013 found-footage horror film about a Bigfoot-hunting videographer (Bryce Johnson) and his girlfriend (Alexie Gilmore) finding more than they came for when they venture to the Northern California spot where infamous purported Sasquatch footage was shot. *The Frida Cinema, thefridacinema.org. Fri., 10 p.m. $7-$10.50.*

Night Train to Terror. Five directors helm different segments on teens partying aboard an overnight train, unaware it will crash at dawn and God and Satan bickering over three stones of human nature to determine who will take the teens' souls. *The Frida Cinema, thefridacinema.org. Fri., 10:20 p.m., Sun., 5:30 p.m. $7-$10.50.*

Fantastic Beasts: The Crimes of Grindelwald. Follow the adventures of Magi-zoologist Newt Scamander (Eddie Redmayne). *Costa Mesa Donald Dungan Library, (949) 646-8845. Sat., 1:30 p.m. Free.*

International Christian Film Festival. See movies from across the U.S. and the world. None are longer than two hours, and snacks are served. *Woodbridge Community Church, (949) 552-1101. Sat., 4 p.m. $10.*

Camp Frida. Season of the Witch. It's a 12 hour movie marathon of curated creepy flicks. *The Frida Cinema, thefridacinema.org. Sat., 8 p.m. $20.*

The Rocky Horror Picture Show. Live shadow-cast troupe Midnight Insanity performs. *Art Theatre, (562) 438-5435. Sat., 11:55 p.m. $9-$12.*

A Dog's Journey. A pooch discovers the meaning of his own existence through his interactions with humans. *Laguna Niguel Library, (949) 249-5252. Sun., 2 p.m. Free.*

***Ghostbusters* 35th Anniversary.** Paranormal scientists (Bill Murray, Dan Aykroyd and Harold Ramis) luck out of their university gigs and luck into an in-demand ghost eradication business. *Various theaters, www.fathomevents.com. Sun. & Thurs., Oct. 10, 4 & 7 p.m. $15, also at Fullerton Public Library, (714) 738-6327. Thurs., Oct. 10, 1 p.m. Free.*

Roger Waters. Us + Them. The Pink Floyd co-founder performs songs from *The Wall* and *The Dark Side of the Moon* as well as his latest solo release, *Is This the Life We Really Want?*. *Sun. at Cinemark Century 20 Huntington Beach, (800) 967-1932. 12:30 p.m. $10-$14.25, AMC Orange 30 at the Outlets, (714) 769-4288. 12:55 p.m. $15, Edwards Irvine Spectrum, (844) 462-7342. 1 p.m. $15, Edwards Metro Pointe Stadium 12, (714) 428-0962. 1 p.m. $15, Cinepolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900. 7 p.m. $12-$20.25, Cinepolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. 7 p.m. $12-$20.25, Regency Westminster, (714) 893-4222. 7 p.m. $13; The Frida Cinema, thefridacinema.org. 7:30 p.m. $7-$10.50.*

GHOSTBUSTERS

COURTESY OF SONY PICTURES

The Great American Lie. Jennifer Siebel Newsom's new documentary is about where women's health intersects with social and economic inequity. Occidental College professor Caroline Heldman leads a discussion after the screening that benefits the Orange County Women's Health Project. *Port Theater, (949) 723-6333. Sun., 4 p.m. $100-$10,000.*

The Omen. An American diplomat (Gregory Peck) passes off an orphan newborn as his own when his wife (Lee Remick) unknowingly delivers a stillborn. A series of horrific events happen. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 5:30 & 8 p.m. $7-$10.50.*

Elvis Unleashed. Revisit the classic *Elvis '68 Comeback Special* with alternate takes. *Various theaters, fandango.com. Mon. & Thurs., Oct. 10, 7 p.m. $14-$17.*

Frida. Artist Frida Kahlo (Salma Hayek) channels pain from a crippling injury and a tempestuous marriage into her work. *Costa Mesa Donald Dungan Library, (949) 646-8845. Tues., 4 p.m. Free.*

Tower of Terror. A disgraced reporter (Steve Guttenberg) investigates an abandoned hotel where five people disappeared 60 years earlier. *Fullerton Public Library, (714) 738-6327. Tues., 6 p.m. Free.*

Psycho. The 1960 Hitchcock classic must be among the most influential and blatantly ripped-off movies of all time. *Cinepolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinépolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Tues., 7 p.m. $10.*

Beetlejuice. A couple (Geena Davis and Alec Baldwin) who died much too young return home to Betelgeuse (Michael Keaton), a mischievous, coarse, obnoxious ghost who supplies a hell-raising hereafter. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

Lawrence of Arabia. David Leans 1962 epic is considered one of the grandest pictures ever made—and is best appreciated on the big screen. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $10.*

Metallica S&M2: Live With the San Francisco Symphony. The band reunite with the orchestra to perform songs off their 1999 album, as well as versions of tracks they've put out in the 20 years since. *Cinépolis Luxury Cinemas Laguna Niguel at Ocean Ranch Village, (949) 373-7900; also at Cinepolis Luxury Cinemas Rancho Santa Margarita at Santa Margarita Town Center, (949) 835-1888. Wed., 7:30 p.m. $9-$12.*

Mister America. Eric Notarnicola's new mockumentary is about the campaign for San Bernardino County district attorney mounted by Tim Heidecker of *Tim and Eric* fame. *The Frida Cinema, thefridacinema.org. Wed., 8 p.m. $7-$10.50.*

Monster House. Three teens discover their neighbor's house is a living, breathing, scary monster. *Costa Mesa Donald Dungan Library, (949) 646-8845. Thurs., Oct. 10, 3:30 p.m. Free.*

Slender Man. A group of friends unleash a supernatural being (Javier Botet) and realize the urban legend is real. *Dana Point Library, (949) 496-5517. Thurs., Oct. 10, 5 p.m. Free. 13+.*

***Tammy and the T-Rex* + Q&A With Stewart Raffill.** Tammy (Denise Richards) and Michael (Paul Walker) are high school sweethearts until punks attack the lad and leave him for dead. A mad scientist (Terry Kiser) transplants Michael's brain into a robotic T-Rex. *The Frida Cinema, thefridacinema.org. Thurs., Oct. 10, 8:30 p.m. $7-$10.50.*

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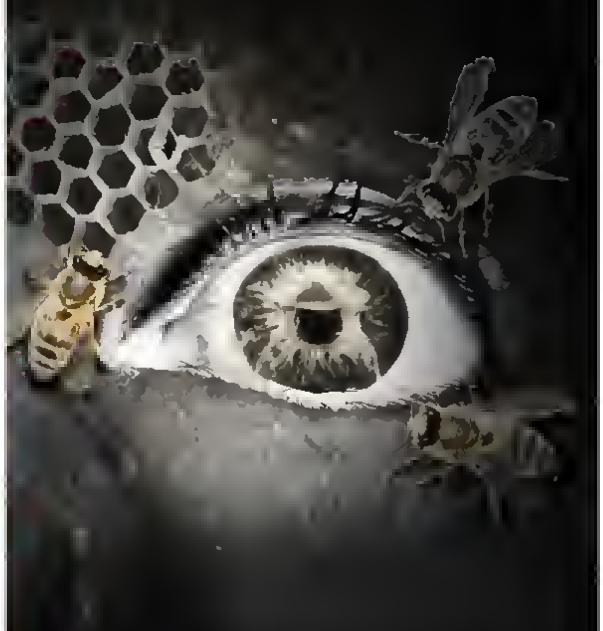

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COURTESY OF PACIFIC SYMPHONY

Finally, a Real *Our Town*

Canto de Anaheim presents a more truthful look at a city's history

BY JOEL BEERS

The ghosts are back in Sara Guerrero's home. It's not like she didn't appreciate them. She may never have finished *Canto de Anaheim* without them. But when the play opened Aug. 31 in the title city's Pearson Park, they went silent, apparently no longer interested in haranguing her about honestly telling their stories.

But as the second one-night performance approaches, and though she felt the play worked the first time, the director, playwright and co-founder of the Breath of Fire Latina Theater Ensemble recognizes every venue and audience is different. And since those ghosts are actually the relentlessly self-critical parts of anyone entrusted with the task, responsibility and honor of sharing the tales of those denied the opportunity, there's a lot of noise in her head right now.

"There are a lot of people [involved with the production] to help me address the issue of whether what [was written] is authentic, if I'm doing it right," Guerrero says. "But metaphorically, it felt like I had ghosts in my house every day, making sure that my telling their stories to other people was authentic and genuine. The day after the [first] show, it was finally quiet. But every time I revisit a scene, they're back—just for a little bit."

The voices of those who helped build the city that to this day largely neglects their contributions aren't the only thing on Guerrero's mind. There are the descendents of the people portrayed in the play's 10 vignettes, such as the 30 family members of remarkable community activist Gloria Lopez who attended the August production. She has a cast to shepherd, a running crew to get in synch, city and school district officials to deal with, and then there are the 12 to 16 members of the Pacific Symphony, one of her partners, who perform classical pieces by Mexican composers. And their conductor, Greg Flores. And a mariachi band. And a guitarist. And, perhaps the loudest voice of all, there's the prolific journalist, historian, foodie, former *OC Weekly* editor and current *LA Times* features writer Gustavo Arellano, whose idea all of this was in the first place.

Arellano was hit up by the symphony about a grant it received to create a project that would bring classical music into a local community. An Anaheim native who wrote numerous stories about Orange County history for the *Weekly*, Arellano was happy to recommend people the group could talk to but also threw out an idea: an outdoor, classical-music concert in Anaheim, each composition paired with one of 10 figures from the city's history.

"They said they liked the idea, and I thought, 'Great! I'll just write some monologues,'" Arellano recalls. "But then they said they were bringing Sara to do a play scored by classical music. And then they [said], 'Why do Bach or Beethoven? Why not do compositions by Mexican composers?' So now [Greg Flores] is involved, transcribing that music, and it just kind of took on a life of its own. I did the legwork, but everybody did their part."

Arellano, now the narrator of the show, supplied a timeline of Anaheim history, highlighting notable events involving Mexican Americans, much of it infused by stories he had written for the *Weekly*, including those on the citrus strike of 1936 and Orange County's first documentarian, *corrido* composer Emiliano Martinez. Guerrero used that timeline to select the 10 vignettes.

The result blends oral and journalistic history, original dialogue, a fourth wall-breaking narrator, mariachi, and original (even a dash of punk) and classical music that doesn't underscore so much as stop the narrative flow as each piece is introduced in its historical context. But all of it reinforces a narrative throughline of people standing together to get shit done; although marginalized and maligned for much of Anaheim's history, the contributions of Mexican Americans make Mouse Town far more Brown Town. It's a decidedly more truthful, historically based *Our Town*.

"This is a play about people who care about Anaheim, the past, present and future," Arellano says. "It's Latino history, but it's also Anaheim's history. It belongs to everybody."

That it might. But of the four names on the program's cover, only one has two titles: Guerrero's. And she said that serving the stories of others as writer, as well as serving the play as director, remains a formidable challenge. "There were a lot of spinning plates and dealing with all that and trying to get my cast to places of vulnerability and having to make so many decisions so quickly. Well, let's say I was a faucet of emotion," she says. "It was nerve-racking, but also exciting and culminated in something wonderful. I'm excited about the next performance."

CANTO DE ANAHEIM

at Anaheim High School, 811 W. Lincoln Ave., Anaheim, www.pacificsymphony.org/tickets/concert/canto_de_anaheim. Sat., 7 p.m. Free, but seats are first-come, first-served.

ARTSOVERLOAD

» AIMEE MURILLO

Oct. 4-10

SUGAR PLUM ARTS AND CRAFTS FESTIVAL. More than 100 artisans will vend their Halloween appropriate wares. Thurs.-Fri., Oct. 3-4, 9 a.m.-8 p.m., Sat. 9 a.m.-5 p.m., Sun., 10 a.m.-5 p.m. Free. Buena Park Downtown Mall, #320 On the Mall, Buena Park, (562) 598-0852, sugarplumfestivals.com.

QUILT, CRAFT & SEWING FESTIVAL. Needle-art crafters are specifically invited to shop for supplies, but enthusiasts and collectors will find vendors and creatives, too. Thurs.-Fri., Oct. 3-4, 10 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Free. The Hangar at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 708-1500, qmfcraftsew.com.

DISCOVERIES: LIFE, LOVE, LAUGHTER. Orange County Playwrights Alliance presents staged readings of three one-act plays. Sat., 2:30 p.m. $10 suggested donation. Medjeska Playhouse, 21084 Bake Pkwy., Lake Forest, (714) 302-5718, www.ocplaywrights.org.

AUTUMN HARVEST FESTIVAL. Families can enjoy fall themed activities such as pumpkin decorating, adventure mazes, trick-or-treat stations and costume contests. Sat., 4:30-8:30 p.m. $5. Heritage Hill Historical Park, 25151 Serrano Rd., Lake Forest, (949) 923-2230, www.ocparks.com/heritagehill.

TASTE OF SANTA ANA. More than 40 different members of Santa Ana's food scene will be on-site, while live bands provide musical entertainment. Sat., 6-9 p.m., VIP entry 5 p.m. $25-$75. MainPlace Mall parking lot, 2800 N. Main St., Santa Ana, (714) 541-5353, tasteofsantaana.org.

PAGAN PRIDE. This festival intends to bring awareness to the variety of pagan practices and beliefs through vendors, rituals and workshops. Sun., 10 a.m. Free. Rainbow Lagoon Park, 400 E. Shoreline Dr., Long Beach, (562) 570-3100, paganpridela.org.

"BEIRUT LAB: 1975 (2020)". More than 20 artists living and working in Beirut display contemporary film essays that explore how historical events are shaped by the past and affect the present and future. Open Tues.-Sat., noon-6 p.m. Through Dec. 14. Free. Room Gallery at UC Irvine, 712 Arts Plaza, Irvine, (949) 824-3854, nag.arts.uci.edu.

"THE EDGE OF LIGHT: HISTORIC AND CONTEMPORARY PERSPECTIVES ON CALIFORNIA ABSTRACTION". A survey on abstraction as seen through the perspectives of local artists from the 1960s to today. Open Tues.-Thurs., noon-8 p.m., Fri., noon-6 p.m., Sat., noon-5 p.m. Through Oct. 26. Free. Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650, www.huntingtonbeachartcenter.org.

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LAST CHANCE TO SEE DEVO?

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Reopen Your Minds

Desert Daze stays true to its roots

BY STEVE DONOFRIO

Over the past eight years, Desert Daze has grown into one of the most distinctive, successful independent music festivals in Southern California. Its immersive, surreal atmosphere, coupled with consistent musical lineups, sets it apart from the music festivals that thrive on VIP sections and Instagram photo opportunities. Of course, gaining enough popularity to attract such headliners as Iggy Pop and My Bloody Valentine in recent years (while maintaining said independence) has been far from easy, but the DIY spirit has always been an integral part of the festival.

"We started with zero expectations," explains Desert Daze founder Phil Pirrone. "It kind of started out of necessity. As the festival landscape started to develop and take shape in Southern California and America, I felt kind of like something was missing for us. So we got a bunch of friends together and threw a block party." That was in 2011. The following year, Pirrone, his wife and a few of their close friends organized the first Desert Daze, which featured more than 120 acts over the course of 11 days.

Since then, the festival has been shortened to a standard weekend, relocated numerous times and undergone various other changes, but never at the expense of the principles it was founded upon. To preserve the fest's autonomy, Pirrone and his promotions company, Moon Block, ended a long-standing partnership with Spaceland Presents when that company was acquired by Live Nation earlier this year. "The music-festival industry is tricky," says Pirrone. "We're in Southern California, which is really, really competitive, and the festival business—and live music business in general—is consolidating more and more every day. We're an outlier, and that makes our life harder than it does easier. So we're swimming upstream, no doubt about it."

Last year, the festival moved from its previous location in Joshua Tree to Lake Perris, where it could accommodate more guests. "It was a massive jump from a small event to a mid-size event," Pirrone says. "And I think we kind of took it as far as we could take it on our own."

Shortly after cutting ties with Spaceland Presents, Moon Block announced a new partnership with Red Light Management, which includes everyone from Tune-Yards to Herbie Hancock on its roster. While the company has brought a certain level of expertise and more than a few resources to the table, it has also been very intentional about letting Moon Block have the freedom to do what it does best. And Pirrone assures that this year's attendees shouldn't notice any big changes to the festival's overall feel. "I think the things that people will notice are that they'll get into the show faster, that the security process is less of a headache, that the box-office process makes more sense, that there are more food options, and that the feng shui of the festival grounds is a little tighter," he says.

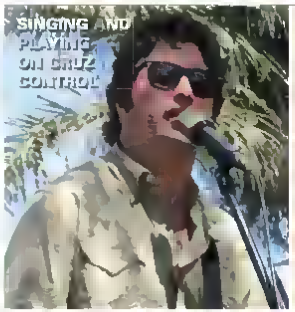
Musically, this year's lineup looks to be the most eclectic and ambitious yet, with festival staple Connan Mockasin, experimental hip-hop producer Flying Lotus, and Texas-based, That-influenced funk trio Khruangbin, to name a few. Although some acts might come as a surprise to those who mainly associate Desert Daze with psychedelic rock (thanks to such past headliners as Brian Jonestown Massacre and Ty Segall), Pirrone says the roster has always been diverse, having also hosted acts such as BadBadNotGood, Free the Robots and Tinariwen. "Desert Daze is an open-your-mind fest, man. It's for weirdos of all kinds. If you like experimental, heavy music of any kind, we've probably got you covered."

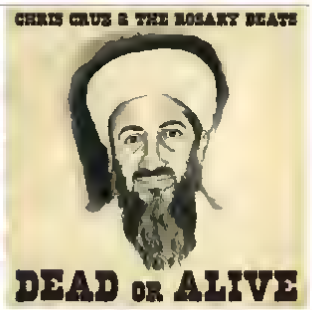
It's this type of variety that has made Desert Daze so different. So it will be the perfect setting for two landmark performances this year. San Diego hardcore/powerviolence pioneers the Locust will play their first set in four years, while iconic post-punk group Devo perform what might be their final live set. The bands are expected to play 90-minute sets full of classics, career-spanning material and, of course, videos on Saturday night.

Devo hold a special place in Pirrone's heart. "When I was a kid, I used to record music videos on VHS tapes," he remembers. "That was like my first mixtape. And 'Whip It' was the first one [on that tape]. They're such an important band. They're more than a band, they're a statement about humankind and the world. The concept of devolution is more relevant now, and the world really needs Devo, now more than ever."

Since the 1970s, Devo have been innovators of sound and purveyors of truth, using dark humor, groundbreaking music videos and unforgettable live performances to convey their theory that humankind is declining rather than evolving. "Now there is no question that devolution is real," says founding member/bassist Gerald Casale. "It's not some college pose or clever prank. It's real."

DESERT DAZE
at Moreno Beach, 17801 Lake Perris Dr., Lake Perris; desertdaze.org. Oct. 10-13, noon. $99-$289





COURTESY OF CHRIS CRUZ

Songs of Freedom

Chris Cruz carries on the folk tradition

BY STEVE DONOFRIO

For well more than a decade, Chris Cruz has made a living playing his acoustic guitar and hosting events such as open-mic nights in wine bars, restaurants and other unsuspecting establishments. He's also released a substantial amount of original material. But the songwriter and rebel at heart quickly learned that being based in Orange County meant that not all of his audiences would take kindly to his modern folk-protest songs.

"[My] folk record was released in 2008," Cruz explains. "It came out right when the shit hit the fan as far as economics and the stock market and all that. It was kind of coming from a Neil Young sort of protest vibe. I thought it was completely positive, but when I started playing music in Orange County and especially South Orange County, I started getting a little bit of pushback."

Consequently, Cruz adopted an expansive arsenal of cover tunes that are more accessible and, frankly, keep him working. His ever-growing repertoire includes everything from Social Distortion front man Mike Ness' solo material to the Mamas and the Papas' "California Dreamin'"—songs that seem very different on the surface, but to which Cruz brings his own style and perspective. "I've always been a song guy," he says. "I don't care where it comes from."

Although Cruz was initially skeptical about playing cover gigs, he's found that studying other's songs keeps him sharp and even improves his own songwriting. "You learn so much from doing the covers, if you really get into it," he says. "Because you've got to learn some things that other people did, you start to get more bullets in your gun to do your own stuff."

Cruz does sprinkle some of his original tunes into his live performances, and last year, he released the poignant, accessible song "I Like the Red, I Like the Blue." His latest single, "Dead or Alive," is much more straightforward but shares a similar unifying sentiment, with a chorus aimed at the perpetrators of the 9/11 terrorist attacks. "We're gonna bring you back/Dead or alive/Hunt you till the end of time."

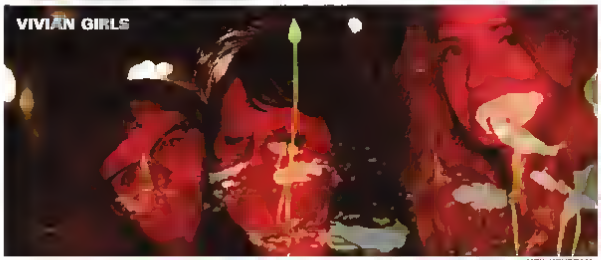
"It seems to me that a song that's like, 'Hey, we're hunting for Bin Laden,' that's something that everybody can get behind," Cruz says. He first recorded the track more than 10 years ago for his *On My Mind* album, but he decided to revisit it for his upcoming EP. The new version was recorded with background vocals, and finger-picking electric guitar and blazing pedal-steel licks (provided by Tom Bremer and Jeremy Long, respectively) add an intense, driving energy. Percussionist Matt Froehlich holds it down with a powerful, textured rhythm on his signature cajon kit. Cruz's voice is simultaneously inquisitive, desperate, melancholic and angry.

Intending to record a 12-song album with Bruce Witkin, Cruz became disheartened when the legendary producer advised him that full-length albums just don't sell like they used to. Cruz then turned to OC folk staple Bobbo Byrnes, a longtime friend who runs his own studio in Anaheim, to record "I Like the Red, I Like the Blue."

"I knew I needed to get that song recorded, so I went over to Bobbo and started working," Cruz explains. "It went splendidly, and we recorded another four for the EP."

Until the album is released (the date is still pending), you can catch Cruz when he opens for Don McLean on Sunday at the Coach House or at his regular gigs every second Saturday at Beach Hut Deli in Huntington Beach and every third Sunday at Downtown Fullerton's Vino Nostra.

CHRIS CRUZ
with Don McLean at the Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com. Sun., 7 p.m. $59.50



NEIL KRYSZAK

Friday

ARYARA SAYEED 8 p.m., $75-$245, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; citynationalgroveofanaheim.com

RANKS; REVIN GARRETT 5 p.m., $49.50-$199, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana; (714) 957-0600; observatoryoc.com

CHARGER; HELLFIRE; VULTURAR; WARREN RETTY 8 p.m. $10. 21+. Alex's Bar, 2913 E. Anaheim, Long Beach, (562) 434-8292; alexsbar.com.

MXMTOON, ALEXANDER 23 6 p.m., $15-$50, all ages. Constellation Room, 3583 S. Harbor Blvd., Santa Ana; (714) 957-0600; observatoryoc.com.

RASKAHUELE; GABRIELA PENKA; LA MUERTE LIBERTADORES, EROLERUA. 7:30 p.m., $10, all ages. Chain Reaction, 1652 W. Lincoln Ave., Anaheim; (714) 635-6057; allages.com

STIFF LITTLE FINGERS; THE AVENGERS 8 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Ste. 337, Anaheim; (714) 778-2583; www.houseofblues.com/anaheim.

TRASHCAN SINATRAS, FOUR SUE 8 p.m., $20, all ages. The Coach House, 33157 Camino Capistrano, San Juan Capistrano; (949) 496-8930; thecoachhouse.com

Saturday

RANO OF SKULLS, OEMOR HAPPY 9 p.m. $25, all ages. La Santa, 220 E. Third St., Santa Ana; (657) 231-6005; lasantaoc.com

CARNAVAL CALAVERA, CIENCIA GRIS 7 p.m., free, 21+. House of Blues at Anaheim GardenWalk; www.houseofblues.com/anaheim

GEOFF TATE'S *OPERATION: MINDCRIME*; MARR OALY 8 p.m., $28, all ages. The Coach House, thecoachhouse.com

KAMELOT; SONATA ARCTICA, RATTLE REAST 6 p.m., $35-$65, all ages. City National Grove of Anaheim, citynationalgroveofanaheim.com.

MAHALIA, SEBASTIAN MIKAEL, JVCK JAMES 9 p.m., $20-$58, all ages. Constellation Room, observatoryoc.com

MASKED INTRUDER, THE ROMRPOPS; POTTY MOUTH, OECENT CRIMINAL. 8 p.m., $18, 21+. Alex's Bar, alexsbar.com

MORRISSEY, INTERPOL 7:30 p.m., $63-$531, all ages. FivePoint Amphitheatre, 14800 Chinon Ave., Irvine; (949) 988-6800; livenation.com

PROPER., MINT GREEN, PITY PARTY, THE STUPID OAIKINI, POOR TIMING Programme Skate & Sound, 2495 E. Chapman Ave., Fullerton, (714) 298-7565; www.facebook.com/programmehq

VIVIAN GIRLS, GREAT GRANOPA, RECKLING 8 p.m., $22, all ages. Chain Reaction; allages.com.

Sunday

BIG K.R.I.T., OOMARI HARRIS 8 p.m., $25-$150, all ages. The Observatory; observatoryoc.com

BLOOO ON THE SAODLE, TROTSKY ICEPICK, RADWASTE, THE WRINKLING BROTHERS 2 p.m., $5, 21+. Alex's Bar; alexsbar.com

DON MCLEAN, CHRIS CRUZ 7 p.m., $59.50, all ages. The Coach House; thecoachhouse.com.

LOCAL DEADBEAT AGENCY PRESENTS FAIRWELL & NO HOME TOUR KICKOFF 7 p.m., $10, all ages. Programme Skate & Sound; www.facebook.com/programmehq

THE MORMONS; UNIT F, JIRO, ROCKET 8 p.m., $5, 21+. Alex's Bar; alexsbar.com

YOUR GRANDPARENTS, JEAN OAWSON, TONY VELOUR 9 p.m., $14-$16, all ages. Constellation Room; observatoryoc.com

Monday

HACRENSAW ROYS 8 p.m., $12, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa; (949) 764-0039; wayfarercm.com

MEMORY OEN; SHORMEY; NEBULAZ BEACH 9 p.m., free, 21+. The Continental Room, 115 W. Santa Fe Ave., Fullerton; (714) 526-4529; facebook.com/continentalroom

Tuesday

ARGELS & AIRWAVES 7 p.m., $38, all ages. House of Blues at Anaheim GardenWalk; houseofblues.com/anaheim

RAD RELIGION; THE LAWRENCE ARMS, EMILY OAVIS ARO THE MUROER POLICE. 7:30 p.m., $40-$45, all ages. The Observatory; observatoryoc.com

MALLRAT, ALLDAY, BLARE ROSE 9 p.m., $15, all ages. Constellation Room; observatoryoc.com.

Wednesday

RAD RELIGION, THE LAWRENCE ARMS, GREG ANTISTA ARO THE LONELY STREETS 7:30 p.m., $40-$45, all ages. The Observatory; observatoryoc.com

RB.R RLOS PRESENTS EXPERIENCR HENORIX, WITH RILLY COX, JOE SATRIANI, TAJ MAHAL, OWEEZIL ZAPPA. 8 p.m., $49-$69.50, all ages. City National Grove of Anaheim; citynationalgroveofanaheim.com.

PETE YORN 8 p.m., $35-$245, all ages. Constellation Room; observatoryoc.com

STRESS GHETTO, WORLO PEACE, HECKDORLAN, CEL OAMAGE, CORRUPT VISION, TWITCH 7 p.m., $5-$8, all ages. Programme Skate & Sound; www.facebook.com/programmehq

Thursday, Oct. 10

ALDOUS HARDING; HANO HABITS 7 p.m., $18, all ages. Constellation Room; observatoryoc.com

CARLOS RIVERA—GUERRA TOUR 8 p.m., $45-$67.50, all ages. House of Blues at Anaheim GardenWalk; www.houseofblues.com/anaheim.

THE JAPARESE HOUSE 9 p.m., $20, 21+. La Santa; lasantaoc.com

NORTH MISSISSIPPI ALLSTARS—UP AND ROLLING TOUR 8 p.m., $25, all ages. The Coach House; thecoachhouse.com

UFO; ARMOREO SAINT 8 p.m., $30, all ages. City National Grove of Anaheim; citynationalgroveofanaheim.com

WE CAME AS ROMANS; OEAD AMERICAR, THE UNSUNG, A SUFFOCATING LIE 7:30 p.m., $18, all ages. Chain Reaction; allages.com

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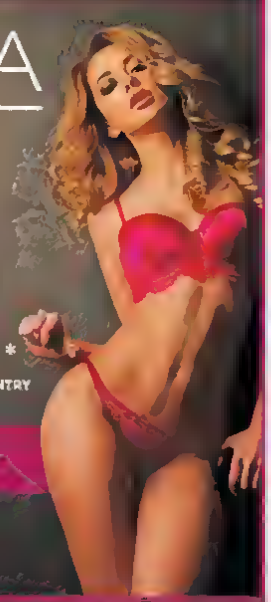

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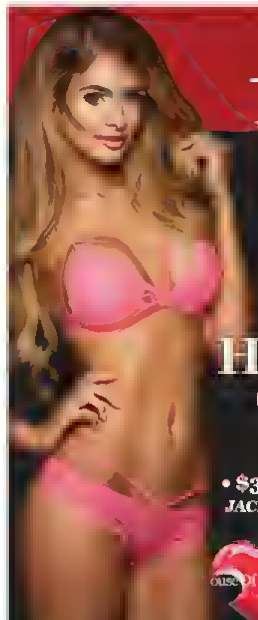

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Bad Guys

f met a guy right around the time my boyfriend dumped me. I met him on a dating site, but he was really only interested in my boobs and me giving him head. I really like having him in my life, and he's very attractive, but he won't do anything with me other than let me give him head while he watches porn. I'm very insecure, so I feel like part of the reason this has been going on for so long is because I've never had someone so attractive be into me. He asked me to sign a "contract" that requires me to drop everything and send him pictures whenever he asks. I'm not allowed to have a boyfriend, but he can have as many girls as he likes. I do a lot of stuff for him, and he doesn't do a single thing for me. Currently, he lives a two-hour bus ride away, and he won't pick me up. I almost cut him out completely after an older co-worker touched my butt—I confided in this guy, and he told me it would be hot if I showed my co-worker a photo of my boobs. That he would say something like that makes my blood boil, yet I still haven't cut him off. Maybe I'm just overreacting and expecting too much of him, as he's told me multiple times that he doesn't like sex and he never wants to see my lower half.

Don't Understand My Behavior

Stop seeing this guy—or *stop servicing this asshole*, I should say. This piece of shit swooped in when you were obviously feeling vulnerable, and he's been leveraging his good looks against you ever since. And it's not just head he's after, DUMB. He gets off on seeing you debase and degrade yourself—he wants to watch as you feed your self-esteem into a shredder. And while you may think you have nothing to lose, this asshole clearly sees what you have to lose: your self-esteem, which he is disassembling bit by bit.

I know people with similar blow-and-go arrangements, they provide what's called "no recip" oral to selfish and sometimes sadistic tops. But they do it for the right reason: *They do it because it turns them on.* If being this guy's on-call cocksucker turned you on and got you off, DUMB, if this were a thrilling adventure for you and a break from your regular routine, a brief erotic escape from the person you knew yourself to be (sexy, attractive, valued, etc.), this could be a healthy and playful release. But this doesn't turn you on, DUMB, it makes you feel terrible about yourself. And I can tell you where this is headed. This guy's assholery is going to escalate over time. Cut this guy off now.

I'm a 26-year-old woman in a two-year relationship with a 32-year-old man. I love him, and we live together. He recently revealed that he thinks the word *vagina* is disgusting. He likes the word *pussy*, but *vagina* turns him off. I think this is ridiculous, immature and, honestly, a bit insulting. I am proud of my vagina—I love it, and I love what we do with it together. I don't have a hang-up with names for parts. Am I crazy to be a bit upset about this terminology conflict?

Vaginas Always Love Useful Erections

"First of all, VALUE is correct," said Dr. Jen Gunter, an OB-GYN and author. "There is nothing disgusting about the word *vagina*. However, to many people, the word *vagina* has this connection because telling people that vaginas are dirty or gross or disgusting is a core tenet of the patriarchy. *Vulva* and *clitoris* have sadly been along for this societal shame-driven ride. I can see how a heterosexual man might have trouble with the word *vagina* because he has received that messaging since birth."

But just because we can see how your boyfriend might have developed a problem with the word, VALUE, doesn't make your boyfriend actually having a problem with the word okay.

"I am curious if her boyfriend's inability to say *vagina* is a 'bedroom-only' phenomenon or an 'everywhere' phenomenon," said Dr. Gunter. "If it's bedroom only, maybe she can help him work up to using the word by introducing it more. Exposure therapy! However, if his disgust at the word is an everywhere phenomenon, then I can appreciate how that is a sticking point for VALUE. I wrote a whole book, *The Vagina Bible*, for this very reason. If he read it and appreciated how *not* saying the word vagina has been oppressive for women, maybe it might help? Again, exposure therapy!"

SavageLove

» DAN SAVAGE

My husband likes to give and receive enemas during sex. I was very inexperienced sexually when we met in our early 20s and very much in love. He introduced me to enemas, and I went along at first and almost enjoyed the novelty. But in time, it started to feel less appealing. After we had kids, there was less opportunity for this sort of thing, and I eventually realized I didn't like anal play. The enemas began to feel physically and psychologically violating. He introduced anal plugs as an alternative, but I still felt violated and frightened whenever he put one in me. I went to a sex counselor who told me I had the right to say no. My husband began pursuing his anal interests alone. Now we're both 68. My sexual drive has waned, but his has not. I don't want to give up on the experience of PIV intercourse, but he doesn't seem to understand that at this stage of life, sex for me is more about closeness and feeling loved and being held than about intense sexual pleasure. He is disappointed that I am not receptive to his need for anal stimulation. I have told him he is free to find people online who will do this, or if it is so important to him to have a partner who does this, we can separate. He would prefer that I be more accommodating.

Absolutely No Anal Love

You can and you should continue to say no to any and all sex play—anal or other wise—that leaves you feeling violated and frightened, ANAL. You can also say, "I'd like a divorce" to a man who has proven himself incapable of taking "no" for an answer decade after miserable decade. And while your offer to allow him to find anal playmates online falls under the "perfectly reasonable accommodation" header, ANAL, I'm more concerned with your unmet need for love and tenderness than I am with your husband's unmet needs. To that end, I think you should go find a tender lover—right after you find yourself a kick-ass divorce lawyer.

On the Lovecast *(savagelovecast.com) Why are bi women blazing so hard? Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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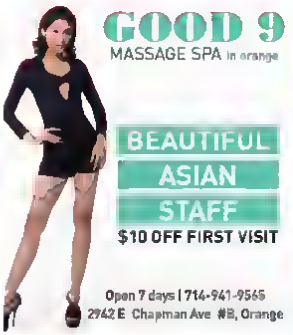
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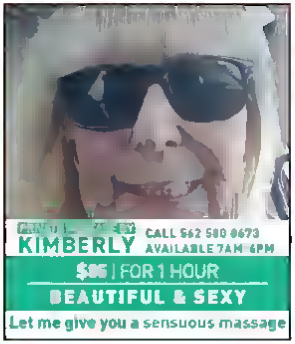
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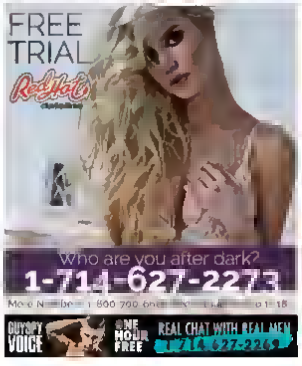
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PHOTOS BY LISA BLACK

Hang 22

'Temples of Stoke' at Surfing Heritage & Culture Center has the goods

BY LISA BLACK

Once there was a three-piece surfboard that was sold in its own travel bag. A framed Morey-Trisect print ad is mounted next to a shelf displaying aerosol cans with jaunty labels. Slipcheck, a wax substitute that didn't catch on despite claiming you can save "1 1/4 pounds of dead draggy weight," and the board-in-a-bag both had snazzy art direction. Capitalizing on the threes, ad copy asserts the trisect is fast, strong and reliable, while the layout includes a trio of stills from a 1964 test of the travel board shot in Mexico called *Trisect South*, which is viewable on YouTube. The surf-guitar soundtrack and the Kodak 16 mm look capture the feel of 1964 to perfection, from Mazatlan airport to San Blas' waves.

Morey-Pope and the 21 other California surf shops participating in "Temples of Stoke," Surfing Heritage & Culture Center's (SHACC) current exhibition, have erected altars made of vast quantities of memorabilia. Photos and surfboards aplenty, the entries are also chock-full of primary documents, including a 1957 U.S. patent and a design book of custom surfboard orders detailing customer names, sketches, dimensions and notes.

A Val Surf Hang Ten team jacket, Jacobs Surfboards price lists, decades-long employee rosters that include names of clerks who went on to win championships, paintings, signage of every material, logo-heavy welcome mats, ukuleles, patches, bumper stickers and more compelled SHACC to double the size of its usual exhibition space. Loose-leaf binders hold plastic sleeves filled with cherished mementos of families, for many of these heritage shops are kept in business by the next generations. There's a trust bestowed upon visitors that inspires respect in handling irreplaceable artifacts.

On the surface, the exhibit may appear to reek of nostalgia, but the impulse that led me from the appealing Morey-Trisect ad to watch the 1964 film on my laptop once I got home feels more as if all the media in play are in sweet balance.

This slipping from historical object to further exploration in the digital realm doesn't stop. David Scales' podcast *Surf Splendor* is devoting an episode each to five of the shops in "Temples of Stoke," often recording his laidback interviews on-site. So far, Scales has elicited the inside scoop on OC's own Frog House (founded in 1962), Bing Surfboards (1959) in Hermosa, then Encinitas; Seal Beach's Harbour Surfboards (1959), and Hansen Surfboards (1961) of Encinitas. Inside stories reveal connections in the lineage of California's surf shops.

Don Hansen's son Josh tells the tale of his dad limping down the beach, bleeding after stepping on a stingray, when he meets a kid who offers help. The encounter led Hansen to his longtime business partner Bob Driver, his new friend's dad. Hansen, a tandem champ who shaped his first board in 1959, apprenticed under Jack O'Neill (whose shop is the West Coast's oldest, opening in 1952), went on to sponsor such surf champs as Rusty Miller and Linda Benson and employ multitudes of local shapers.

The idea for this great amassing sprang from the mind of SHACC board member Don Meek, who helms the center's content committee. The onetime lifeguard built a career in multimedia platforms, including broadcast television, cable sports, global events (U.S. Open of Surfing), traditional print, international network development and digital media. The exhibit's title comes from 1977 world champ Shaun Tomson, who, in describing his 50-plus-year personal history with these retail meccas, said, "If surfing is a religion, the surf shops are the temples of stoke."

To any screenwriters, novelists, surf-punk musicians or historians with an itch for surf culture, this window into that world is beyond fecund. Get down to San Clemente in time to visit more than once before this massive collection of ephemera comes down.

The DIY ethos of the whole exhibit oozes personality with pushpins, clothes pins, cocoa mats, Mexi blankets, stark-white mannequin men and lifesize cutouts, and floral arrangements mixed with professionally framed archives. Walls separating one installation from the next are composed from a quiver of the shop's boards, many of which are on loan from SHACC's own primo collection.

Local OC entries represent well. Laguna Surf & Sport (1982) has the most cohesive look; Hobie (1954) is comprehensive with a let-up model of its first shop and a sail-plane suspended above; Frog House is Frog House, with a shark head mounted like a hunting trophy, its gaping jaw overflowing with smaller versions of itself; and Chuck Dent (1963)/Rockin Fig (1980) has the most psychedelic, eye-popping vibe.

But the most shrine-like is the altar to brothers Bill and Bob Meistrell of Dive N' Surf (1953) fame. The Body Glove founders gave rise to "three generations of watermen and waterwomen" who idolize the patriarchs by caring for the ocean and exhorting us all to "Live like Bob & Bill."

SHACC is no slouch when it comes to including women surfers in its spread of surf stoke. Last year's exhibit and gala honorees of "Women Making Waves" and its publication *Trailblazers In Women's Surfing* are proof. But "Temples of Stoke" is pretty much devoid of women's presence—and thankfully, there's barely a bikini girl posing near a board she's never ridden in sight.

While it wasn't a curatorial requirement to participate, most of the shops emerged from the shaping and glassing of surfboards. How many women were making boards in the middle of the 20th century? I've found none. As I learned from *Surf Splendor*'s Hansen Surfboards episode, the manufacturing of boards isn't lucrative enough to make a living, but you stock your shop with the boards bearing your label because it imbues the "street cred" needed for brick-and-mortars to keep the doors open in the 21st century.

This exhibit is one vast compilation of Southern California surf cred. Don't miss it.

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"TEMPLES OF STOKE"

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